

Nº 1
LOW VOICE

Nº 2
MEDIUM VOICE

Nº 3
HIGH VOICE.

Stars of the Desert

FOUR MORE

Indian Love Lyrics

BY

LAURENCE HOPE

Set to Music

BY

AMY WOODFORDE-FINDEN.

- I Stars of the Desert
- II You are all that is lovely
- III The Rice was under Water
- IV Fate

* IN PRINTING THE WORDS OF THESE LYRICS IN CONCERT PROGRAMMES, THE NAMES OF THE VOLUMES FROM WHICH THEY ARE TAKEN, AND THOSE OF THE AUTHOR AND PUBLISHER, MUST BE ADDED IN THE MANNER INDICATED WITHIN.

PRICE \$1.00

BOOSEY & ©.

NEW YORK - TORONTO - LONDON (ENG.)
9 EAST 17TH ST. RYRIE BLDG., YONGEST. 295 REGENT ST., W.

THESE SONGS MAY BE SUNG IN PUBLIC WITHOUT FEE OR LICENSE.

THE PUBLIC PERFORMANCE OF ANY PARODIED VERSION HOWEVER IS STRICTLY PROHIBITED.

COPYRIGHT MCMXI BY BOOSEY & CO

STARS OF THE DESERT

Contents

	PAGE
STARS OF THE DESERT.....	2
YOU ARE ALL THAT IS LOVELY.....	10
THE RICE WAS UNDER WATER.....	16
FATE.....	24



STARS OF THE DESERT

STARS OF THE DESERT

Here, at the doorway of my tent, I linger
To watch in yours the shadow and the light,
The hungry soul within me burning, burning,
As the stars burn throughout the Eastern night.

Sleep on, I sit and watch your tent in silence,
White as a sail upon this sandy sea,
And know the Desert's self is not more boundless
Than is the distance 'twixt yourself and me.

Sleep on, the Desert sleeps around you, quiet,
Watched by the restless, golden stars above,
Ay, let us sleep; you to your careless waking,
I, with my dreams of unrequited love.

*(From "STARS OF THE DESERT," by LAURENCE HOPE, published by WILLIAM HEINEMANN)

YOU ARE ALL THAT IS LOVELY

You are all that is lovely and light,
Aziza, whom I adore,
And, waking, after the night
I am weary with dreams of you.

I dream of your luminous eyes,
Aziza, whom I adore!
Of the ruffled silk of your hair,
I dream, and the dreams are lies.

But I love them, knowing no more
Will ever be mine of you,
Aziza, my life's despair.

*(From "THE GARDEN OF KAMA," by LAURENCE HOPE, published by WILLIAM HEINEMANN)

THE RICE WAS UNDER WATER

The Rice was under water and the land was scourged with rain
The nights were desolation and the day was born in pain
Ah the famine and the fever and the cruel swollen streams
I had died, except for Krishna, who consoled me — in my dreams

The Burning Ghats were smoking and the jewels melted down
The Temples lay deserted for the people left the town
Yet I was more than happy, though passing strange it seems
For I spent my nights with Krishna, who loved me—in my dreams

*(From "INDIAN LOVE," by LAURENCE HOPE, published by WILLIAM HEINEMANN)

FATE

Somewhere, Oh, My Beloved One, the house is standing,
Waiting for thee and me; for our first caresses.
It may be a river-boat, or a wave-washed landing,
Some far-off mountain tent, ill-pitched and lonely,
Or the naked vault of the purple heavens only.
But the Place is waiting there; till the Hour shall show it,
And our footsteps, following Fate, find it and know it.

*(From "INDIAN LOVE," by LAURENCE HOPE, published by WILLIAM HEINEMANN)

* In printing the words of these Lyrics in Concert Programmes, the names of the Volumes from which they are taken,
and those of the Author and Publisher, must be added, in the manner indicated above.

STARS OF THE DESERT

Words by
LAURENCE HOPE

Music by
AMY WOODFORDE-FINDEN

Adagio non troppo, con gravita

VOICE

PIANO

The first system of musical notation features a voice part and a piano accompaniment. The voice part consists of three measures with whole rests. The piano accompaniment begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. The first measure contains a whole note chord of B-flat, D-flat, and F. The second measure contains a whole note chord of B-flat, D, and F. The third measure contains a whole note chord of B-flat, D, and F. The piano part is marked *f pesante* and includes a long horizontal line across the first two measures. The third measure is marked *ff lunga pausa* and contains a whole note chord of B-flat, D, and F.

The second system of musical notation continues the voice and piano parts. The voice part has three measures with whole rests. The piano accompaniment continues with the same bass clef, key signature, and time signature. The first measure contains a whole note chord of B-flat, D-flat, and F. The second measure contains a whole note chord of B-flat, D, and F. The third measure contains a whole note chord of B-flat, D, and F. The piano part is marked *p* and includes a long horizontal line across the first two measures. The third measure is marked *lunga pausa poco accel.* and contains a whole note chord of B-flat, D, and F.

The third system of musical notation concludes the piece. The voice part has four measures with whole rests. The piano accompaniment continues with the same bass clef, key signature, and time signature. The first measure contains a whole note chord of B-flat, D-flat, and F. The second measure contains a whole note chord of B-flat, D, and F. The third measure contains a whole note chord of B-flat, D, and F. The fourth measure contains a whole note chord of B-flat, D, and F. The piano part is marked *f* and includes a long horizontal line across the first two measures. The third measure is marked *lunga pausa poco accel.* and contains a whole note chord of B-flat, D, and F. The fourth measure contains a whole note chord of B-flat, D, and F.

Moderato. *not too slow*

mp

Here at the door - way of my

mp marcato la melodia

tent, I

f

p lin - - - ger To watch in

p

yours the sha - dow and the light, —

f

con passione
cresc. **f**

The hun - gry soul with - in me burn - ing,

f *cresc.* *con passione* **ff**

8

ff *con fuoco e rapidita. sempre ff*

burn - ing, As the stars burn through - out the

ff *con fuoco e rapidita. sempre ff*

8

east - ern night.

p *dolce più mosso.*

Sleep on, I sit and watch

p *dolce più mosso. marcato la melodia*

poco accel.

your tent in si - lence, White as a sail

poco accel.

up - on this san - dy sea,

And know the Des - ert's self is not more bound - less

p con tristezza

Than is the dis - tance 'twixt your - self and me.

p con tristezza

con moto

f accel. *ff*

ff senza rall.

Tempo I. *p*

Sleep on, the Des - ert sleeps a -

Tempo I. *p marcato la melodia*

round you,

8

Detailed description: This system contains the first musical phrase. The vocal line (treble clef) has a melody starting on a whole note, followed by a half note, and then a whole rest. The piano accompaniment (grand staff) features a complex harmonic texture with many sharps in the key signature. The right hand has several chords and moving lines, while the left hand provides a steady bass line. A fermata is placed over the final chord of the piano part.

pp
qui - - et, Watched by the

pp

Detailed description: This system contains the second musical phrase. The vocal line (treble clef) begins with a piano (*pp*) dynamic marking. It features a long note with a fermata, followed by a half note, and then a whole note. The piano accompaniment (grand staff) also starts with a piano (*pp*) dynamic. It consists of chords and moving lines in both hands, with a fermata over the final chord of the piano part.

rest - - less, gold - en stars a - - bove,

Detailed description: This system contains the third musical phrase. The vocal line (treble clef) starts with a whole note, followed by a half note, and then a whole note with a fermata. The piano accompaniment (grand staff) continues the harmonic texture with chords and moving lines. A fermata is placed over the final chord of the piano part.

mf

Ay, let us sleep; let us

f con impeto e duolo

sleep; you to your care - - less

f con impeto e duolo

ff *p patetico*

wak - - ing, I, with my dreams of un - re -

ff *p* *patetico*

con molto tristezza

portamento *pp*

- quit - - - ed love, _____ of

con molto tristezza *pp*

un - re - quit - ed love.

lunga pausa *mf*

p dim. *pp*

YOU ARE ALL THAT IS LOVELY.

Words by
LAURENCE HOPE

Music by
AMY WOODFORDE-FINDEN

Allegretto grazioso.

PIANO

mf

p dolce

You are

L.H.

legato

all that is love - - - ly and

legato

light, A - zi - - za, whom

I a - dore, And,

cresc.

cresc.

wak - ing af - ter the night,

First system of the musical score, measures 1-4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a half note B4, and a quarter note C5, all under a slur. The lyrics "I am wea - ry with dreams of" are written below. The piano accompaniment features a descending eighth-note line in the left hand and a series of chords in the right hand. A forte (*f*) dynamic marking is present at the end of the system.

I am wea - ry with dreams of

Second system of the musical score, measures 5-8. The vocal line continues with a half note D5, a quarter note E5, and a half note F5, all under a slur. The lyrics "you, of you." are written below. The piano accompaniment continues with chords and a triplet of eighth notes in the left hand. A mezzo-forte (*mf*) dynamic marking is present.

you, of you.

Third system of the musical score, measures 9-12. The vocal line has a whole rest followed by a half note G4, a quarter note A4, and a half note B4, all under a slur. The lyrics "I dream of your" are written below. The piano accompaniment features a descending eighth-note line in the left hand and chords in the right hand. A piano (*p*) dynamic marking is present.

I dream of your

Fourth system of the musical score, measures 13-16. The vocal line begins with a half note C5, a quarter note D5, and a half note E5, all under a slur. The lyrics "lu - min - ous eyes, A -" are written below. The piano accompaniment continues with chords and a descending eighth-note line in the left hand.

lu - min - ous eyes, A -

- zi - za, whom I a - - dore!

cresc. Of the ruf - - fled silk of your

cresc.

hair, I dream, and the

mf

mf

f dreams are — lies, — are — lies. *f*

rall. con tristezza

f *rall. con tristezza* *f*

p

But I love ——— them,

con molto espressione

know - ing no more Will — ev - er be

con molto espressione

molto accel.

ff

mine of you, A - zi - za, my life's des -

molto accel.

ff

f

pair.

poco rall.

*con molto tenerezza**p*

You are all that is

*L.H.**p*

love - - ly and light,

mf

A -

mf

- zi - za,

whom I a - dore!

*f**ff con rapidita alla fine*

THE RICE WAS UNDER WATER

Words by
LAURENCE HOPE

Music by
AMY WOODFORDE-FINDEN

Allegro moderato e agitato

VOICE

PIANO

mf

The

The musical score is written for voice and piano. It consists of three systems of staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked 'Allegro moderato e agitato'. The piano part begins with a mezzo-forte (*mf*) dynamic. The first system shows the voice part with four measures of rests, followed by the piano part with four measures of music. The second system continues the piano part with four measures. The third system shows the voice part with four measures of music, including the word 'The' at the end, followed by the piano part with four measures. The piano part features a variety of musical notations, including eighth notes, quarter notes, and half notes, with some measures containing slurs and ties.

p con moto

Rice was un - der wa -

p con moto

- ter, and the land was scourged with

mf

mf

rain, — The nights were de - so - la - tion,

f cresc.

cresc. f

and the day was born in pain.

dolente

dolente

Ah, the fa-mine and the fe-ver,

and the cru-el swol-len streams,

mf moderato

I had

died, ex-cept for Krish-na, who con-

poco accel.

- soled — me — in my dreams!

poco accel.

I had died, ex -

mf più lento

- cept. for Krish - na, who con

mf più lento

p

soled me — in my dreams! —

p

mf

The first system of the musical score. The vocal line (treble clef) begins with a half note, followed by a quarter note, and then rests. The piano accompaniment (grand staff) features a complex texture with many beamed sixteenth notes in the bass and sustained chords in the treble.

The second system of the musical score. The vocal line continues with rests. The piano accompaniment maintains its intricate pattern of beamed sixteenth notes and sustained chords.

The third system of the musical score. The vocal line enters with the lyrics "The Burn - ing - Ghats were smo -". The piano accompaniment features a *p* (piano) dynamic marking.

The fourth system of the musical score. The vocal line continues with the lyrics "- king, and the jew - els melt - ed". The piano accompaniment includes a *cresc.* (crescendo) marking.

down, ——— The Tem - ples lay de - sert - ed

mf

mf

for the peo - ple left the town.

Yet I was more than hap - py,

though pass - ing strange it seems, ———

poco rall.

p

poco rall.

rall.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a half note A4, and then a whole rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

The second system continues the musical score with the lyrics "For I spent my nights with Krish". The vocal line starts with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with eighth-note patterns and chords. A *mf* (mezzo-forte) dynamic marking is present above the vocal line.

The third system contains the lyrics "na, who loved me in my". The vocal line features a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment maintains the eighth-note bass line. A *teneramente* (tenderly) marking is placed above the vocal line and below the piano accompaniment.

The fourth system concludes the page with the lyrics "dreams! I was". The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with eighth-note patterns. A *f* (forte) dynamic marking is placed above the vocal line and below the piano accompaniment.

more than hap - - - py, with

mf Krish - na who loved me -

p dolce in my dreams!

dim. e rit. *pp*

FATE

Words by
LAURENCE HOPE

Music by
AMY WOODFORDE-FINDEN

Moderato

PIANO

p *mf*

f *f*

p dolce

Some - where, Oh, My Be - lov - ed

f *p dolce*

One, the house is stand - ing, Wait - ing for thee and me;

*con tenerezza**mf cresc.*

for our first ca - res - es.

It may be a riv - er - boat,

*con tenerezza**mf cresc.*

or a wave-washed land - ing,

Some far off moun - tain

tent,

*p**p*

ill - pitched and lone - ly,

*misterioso**p*

Or the na - ked vault

of the pur - ple heavens

on - ly.

*p**misterioso*

p

But the Place is wait-ing

p

mf cresc.

there; till the Hour shall show it, And our foot-steps, fol-low-ing

mf cresc.

accel.

Fate, find it and know it. Some - where, Oh, — My Be -

accel.

lov - ed — One, the house is

mf

stand - ing, the house is

accel. *f*

stand - ing, Wait - ing, wait - ing for thee and

ff

thee and me, thee and me.

ff *fff alla fine.*

MRS. AMY WOODFORDE-FINDEN'S COMPOSITIONS.

AZIZA, Three Oriental Songs. The words by Frederick John Fraser.

Her Jewels. Jealousy. Take Pity.
Price, \$1.00.

DREAM OF EGYPT, A. Song Cycle, the words by Charles Hanson Towne.

Beside the lonely Nile. Within the Sphinx's solemn shade.
Pomegranate is your mouth. I envy every Circlet.
I wakened when the Moon.

Two Settings: No. 1, Low Voice; No. 2, High Voice.
Price of each Edition, \$1.50.

FOUR INDIAN LOVE LYRICS. The words from "The Garden of Kama," by Laurence Hope.

The Temple Bells. Kashmiri Song.
Less than the Dust. Till I wake.

Two Settings: No. 1, for Contralto or Baritone; No. 2, for Soprano or Tenor.
Price of each Edition, \$1.00.

FIVE LITTLE JAPANESE SONGS. The words by Charles Hanson Towne.

Yo San. When the Almond Blossoms fall.
Little Dove. I sometimes wonder.

There are Maidens in Japan.

Two Settings: No. 1, Low Voice; No. 2, High Voice.
Price of each Edition, \$1.00.

GOLDEN HOURS. A Set of Four Songs, the words by Gilbert Parker.

At Sea. There is an Orchard.
Her words come to me. Eyes like the Sea.

Two Settings: No. 1, Low Voice; No. 2, High Voice.
Price of each Edition, \$1.00.

LOVER IN DAMASCUS, A. A Set of Six Songs, the words by Charles Hanson Towne.

Far across the Desert Sands. Where the Abana flows.
Beloved, in your absence. How many a lonely Caravan.
If in the Great Bazaars. Allah be with us.

Two Settings: No. 1, for Contralto or Baritone; No. 2, for Soprano or Tenor.
Price of each Edition, \$1.50.

ON JHELUM RIVER. A Kashmiri Love Story, written by Frederick John Fraser.

Jhelum Boat Song (Duet). The Song of the Bride (Soprano)
Will the Red Sun never set? (Song, Baritone).
Ashoo at her Lattice (Song, Soprano).
Only a Rose (Song, Baritone). Kingfisher Blue (Duet).

Two Settings: No. 1, for Mezzo-Soprano and Bass; No. 2, for Soprano and Baritone.
Price of each Edition, \$1.50.
Performing rights reserved.

Special arrangements made with Amateurs.

SIX SONGS from "ON JHELUM RIVER." An arrangement of the above work, for Solo Voice.

Two Settings: No. 1, Low Voice; No. 2, High Voice.
Price of each Edition, \$1.50.

PAGODA OF FLOWERS, THE. A Burmese Story in Song, written by Frederick John Fraser.

Shwe Dagon Pagoda (Chorus).
Awgatha, Awgatha (Trio and Chorus).
Midst the Petals (Song). In my Lacquered Tray (Song).
The Star-Flower Tree (Song). God keep my thoughts (Song).
Pale Priest beside the Shrine. (Song and Duet).
To live, to love (Duet). Shwe Dagon Pagoda (Chorus).

Price, \$2.00.

Performing rights reserved.

Special arrangements made with Amateurs.

LOVE SCENE from "THE PAGODA OF FLOWERS," containing:—

The Star-Flower Tree (Song). God keep my thoughts (Song).
Pale Priest beside the Shrine (Song and Duet).
To live, to love (Duet).

Price, \$1.00.

STARS OF THE DESERT. Four more "Indian Love Lyrics," by Laurence Hope.

Stars of the Desert. The Rice was under water.
You are all that is lovely. Fate.

Three Settings: Low Voice; Medium Voice; High Voice.
Price of each Edition, \$1.00.

THREE LITTLE MEXICAN SONGS. Founded on old Mexican Airs. The words by Harold Simpson.

Flower of my heart. Serenade. Invitation to the Dance.
Price, \$1.00.

SONGS.

WORDS BY

Asleep. B flat, C and D. JOHN KEATS
Beloved, all I have. D and F. HAROLD SIMPSON
Book and the Rose, The. G and B flat. HAROLD SIMPSON
Egyptian Lullaby. MAY BYRON
Garden of my Heart. B flat, C and D. MARY FARRAH
Golden Eyes. C and D. LAURENCE HOPE
In the Autumn. D flat and E flat. MAY BYRON
Indian Desert Song. E and G. LAURENCE HOPE
Indian River Song. B flat and D. LAURENCE HOPE
Light of Mine Eyes. D and F. MAY BYRON
Little Fleet of Cloud Boats, A. B, D and F. CHARLOTTE BECKER
Love of a heart that's true, The. TOM HEFFERNAN
O Flower of all the World. C, D flat and F. GILBERT PARKER
Old French Love Song. MAY BYRON
Open thy Gate. F, G and B flat. GILBERT PARKER
Pathway of the Moon. F and A. ERNEST E. WILD
Reflections. B flat and C. ERNEST E. WILD
Some Silent Night. D and E. C. H. TOWNE
There has fallen a splendid tear. TENNYSON
Verses. B flat and C. LAURENCE HOPE
White Sentinels. B flat, D flat, and E flat. FREDK. J. FRASER
Willow Wand. F, G and A. MARGUERITE RADCLIFFE-HALL

Price, 60 cents each.

WORDS BY

From "Aziza."
Take Pity. D flat and E flat. FREDK. J. FRASER
From "Four Indian Love Lyrics."
Temple Bells. D minor and E minor. LAURENCE HOPE
Kashmiri Song. B flat, C and D. LAURENCE HOPE
Till I wake. E flat and F. LAURENCE HOPE
From "Five Little Japanese Songs."
I sometimes wonder. F and G. C. H. TOWNE
From "A Lover in Damascus."
Allah be with us. B flat and C. C. H. TOWNE
Allah be with us. Duet. Contralto and Baritone,
or Soprano and Baritone. C. H. TOWNE
From "Six Songs from 'On Jhelum River.'"
Kingfisher Blue. A and D. FREDK. J. FRASER
From "The Pagoda of Flowers."
Midst the Petals. A and C. FREDK. J. FRASER
In my Lacquered Tray. C, E flat and F. FREDK. J. FRASER
The Star Flower Tree. G, A flat, B flat, D flat. FREDK. J. FRASER
God keep my thoughts. D and E. FREDK. J. FRASER

BOOSEY & CO., NEW YORK, TORONTO AND LONDON.